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the reproductions of Italian sculpture include Bode's "Denkmäler der renaissance sculptur." The section on French painting includes a good representation of the Barbizon School and the Classicists, with reproductions of some primitive paintings and drawings and of contemporary work. The reproductions of Velazquez include both Braun carbons and platinum prints by Anderson. Dutch painting is represented at once by photographs and by photogravures of the Rembrandt exhibitions in Amsterdam and London. The Greek section contains 500 views, the Egyptian, 1,000; with photographs of Greek and Egyptian objects in the Museums of those and other countries. The Brunn-Bruckmann "Denkmäler griechischer und römischer sculptur" is here included and the Arndt-Amelung "Photographische einzelaufnahmen antiker sculpturen."

Of especial interest is the Japanese section, containing 500 photographs. Most of these are a gift from the Japanese government, and include the sculpture and painting in the Imperial collection at Tokio, in the famous temples at Nara, Kioto, etc., and in many of the private collections.

The price of American photographs is many times that of foreign ones, and at present the collection of American Art includes but a few hundred photographs, mostly of the early painters—Copley, Stuart, and their immediate successors.

The small room next the Photograph Room has been assigned to the Tolman Collection, of which a notice has already been published in the Bulletin. As Miss Tolman has not completed the catalogue of the Collection, only a part of it is as yet installed. The room will be a convenient meeting place for small classes such as met in the Photograph Room and Reading Room at the old Museum.

The Collections of Casts

THE plans for the completed Museum include a special structure where reproductions can be gathered for the use of students. Until a Hall of Casts can be built, a large selection of the casts owned by the Museum are shown in the two large courts and adjacent rooms. While they are carefully separated from original objects, the effort has been to make this material more available for all classes of students than ever before.

In the east court, at the right as one enters the building, are placed casts of early Greek work down through the fifth century. By the entrance the statues and reliefs from the archaic period and the period of transition are grouped. On the side walls are casts from the sculpture of the Parthenon, the pediments being placed on the floor where they can be studied in detail by students. One Aegina pediment and three figures from the pediment of the Zeus temple at Olympia, together with several metopes, are placed high on the walls, that they may be seen somewhat as they were intended to be seen. Other sculpture from the later fifth century is represented by casts at the end of the room.

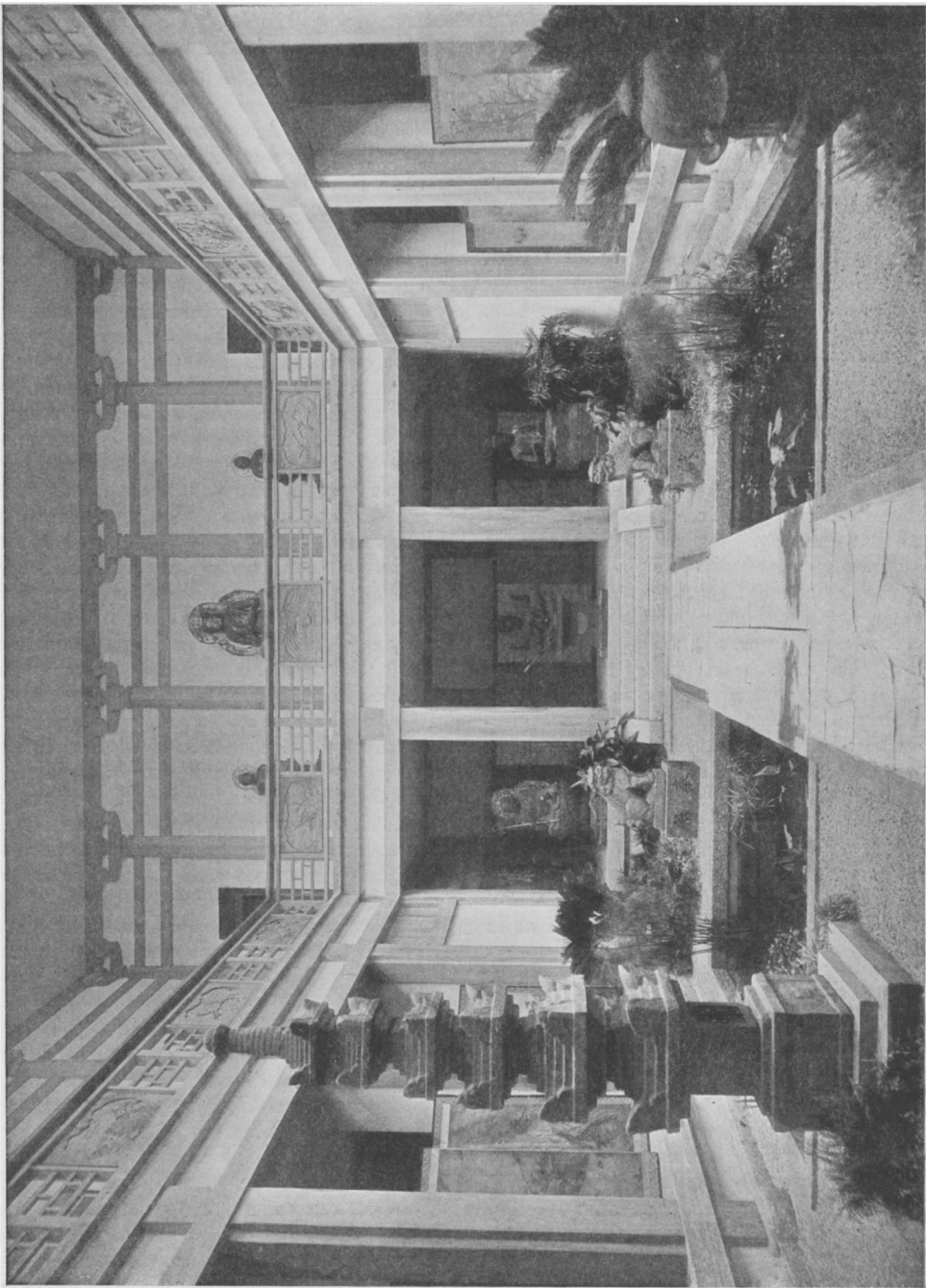
Here it is found necessary to set up casts of the Nike of Samothrace and of slabs, from Pergamon, though they belong to a much later period.

In the narrow room at the front of the building may be seen casts from fourth century sculpture; in the square room beyond, casts from later Greek work; and in the lecture hall, casts of some important Roman work. The temporary nature of this installation is only too evident, but it is intended to make these casts available for study until a suitable building can be provided for them.

The casts installed in the west court include almost all the numbers of the Manual published by the Museum excepting the examples of architectural ornament, of which a few specimens only are installed on the south wall. Two important reproductions are now displayed for the first time: one, the equestrian statue of Gattamelata, by Donatello; the other, that of Bartolommeo Colleoni, by Verrocchio and Leopardi,—both casts the gift of Mr. Francis Bartlett. The collection, small as it is, represents all the chief sculptors of the Italian Renaissance, some by their most famous works. Roughly speaking, the objects in the end of the room nearer the main entrance belong to the fifteenth century; those at the farther end, to the sixteenth century. On the right of the main entrance are grouped the reliefs from the organ loft of Florence Cathedral by Luca della Robbia, under two lunettes by his nephew, Andrea. On the wall opposite stand the Eastern Doors of the Baptistery at Florence. Niccolo Pisano's Pulpit from Siena, placed centrally for convenience, is the earliest work in the collection, with the exception of the panel from his previous Pulpit at Pisa. Donatello is represented by several reliefs about the side entrance, and by two statues, David and St. George, flanking it. The reproductions of Michelangelo's works include three of his greatest achievements,—the statue of Moses on the northern wall and the two Medici Tombs on the western wall. All the casts have gained greatly in the high oblique illumination which in this court replaces the level light of the Renaissance Room in the old Museum; but the improvement is nowhere more conspicuous than in the reproduction of Ghiberti's famous Baptistery Doors, which, in spite of its lack-lustre material, makes plain the luxuriant grace of the original.

Public Service

THE main entrance of the Museum is reached from Huntington Avenue by a driveway and sidewalk enclosing a lawn. Three doorways open upon a wide entrance hall, giving access by a flight of three steps to the stairway leading to the gallery floor. On either side the inner doors stalls are provided for the care of umbrellas and wraps. Beyond the turnstiles the room opening on the right is devoted to the sale of catalogues and of photographs of objects in the collections, and to the uses of a waiting room, with public telephone.



Japanese Court

At the counter the visitor may be seated to inspect the photographs and publications with ample space and light. On a corner desk a book is provided for the registry of visitors' names and for comments or suggestions.

Plans of the building are posted on each side of the entrance hall. In the ground floor plan the galleries and offices open to the public in each department are printed in a different color: blue for the Classical Department; purple for Egypt; dark green for the Collection of Pictures; light green for the Print Department; red for Western Art (that developed in Europe and the nearer Orient, or under European influence since Classical times); and yellow for China and Japan. The main floor plan shows the circuit of each department, in general chronological, by lines in the color assigned it, with arrow points showing direction. Department sections of this plan, printed in the same colors and showing the circuit lines, will be found posted in the doorways of the main floor galleries. Each of these department plans bears a star showing the position of the doorway where it is posted, a miniature plan of the whole floor, showing the area occupied by that department, and an arrow showing the direction of the circuit through that doorway. It is hoped by means of these gallery way-marks to keep the visitor informed at all times of his position in the building and on the circuit of the department.

The basement of the building contains shops, offices, storage rooms and vaults, the restaurant and kitchen, and the chambers and ducts required for the method of ventilation under pressure from fans called the "plenum system." The large first cost and running expense of this system compels its postponement for the present. The offices include locker rooms and other provision for employees. The shops accommodate carpenters, painters, the plaster caster, the photographer, and the varied crafts concerned in the repair of works of art, including pictures. For the preservation of its own acquisitions the Museum is obliged to undertake their repair, and is glad to offer its facilities to lenders to its exhibitions at the market rates for such work. The restaurant, reached by the Japanese stairway, occupies the southern front of the western wing, and the kitchen, with a separate entrance, the western front. A restaurant adds both to the convenience and the comfort of Museum visits. In this Museum it is a novelty, and liberal patronage is asked for it.

The attic consists of open lofts over the galleries, with the exception of three rooms devoted to the Library stack and a part of the Japanese Collection in reserve.

The building is heated by hot water supplied to radiators in the walls under the windows. The vacuum system of cleaning, by which dust is drawn into a hose and conveyed to a central receiver for removal, has been installed, and is operated through the power plant by tubes to the rooms. The

building has been provided throughout with the necessary conduits for electric lighting, but, on account of the great cost of installation and maintenance, only the corridors and offices on the ground floor and the Library Stairway Hall and Rotunda on the main floor are at present provided with lights. Security against fire originating outside the building is practically guaranteed by its position, two hundred feet distant from the nearest building line on two sides and fronting parkways on the other two. The danger from fire within the building is reduced to a minimum by its construction of masonry and steel and by the provision of fire-doors. A number of galleries and passages are floored with either stone or brick. A fire alarm box is installed in the Superintendent's office, with four auxiliary boxes about the building. The building is patrolled continuously day and night, the force of night watchmen taking charge when the day custodians leave and until they return.

A controlling purpose in the scheme for the new building has been the aim to fit the Museum for a wider role in the city than it has hitherto filled. Works of art are so many tangible shapes assumed by man's fancy in the past, and any interest directly or indirectly connected with the life of the imagination has, and should be treated as having, a natural home in a museum of art. The new building contains ample galleries for those who seek the food offered eyes and mind and heart by painting and sculpture; rooms apart for those who pursue scientific or technical ends through the study of examples from the history of art; halls where lectures and classes may be held and which may be appropriately offered for meetings and conventions proposed for purposes germane to any fine art; a central course where music can be well heard and it is hoped will be heard; and courts offering a theatre for reading and dramatic recitation, and a setting for pageantry and festival. All these old and new ways of serving the cause of the imagination among the people are implied in and contribute to justify the name *Μουσείον*, "temple of the Muses."

Chronology of Land and Buildings

The land on Copley Square was given by the city May 26, 1870 — the only gift from other than a private source ever received by the Museum.

West wing upon Copley Square opened to the public July 3, 1876.

Completed front on Copley Square opened July 1, 1879.

Southern corridor and connecting wings opened March 18, 1890.

Land on the Fenway purchased December, 1899.
Land and buildings on Copley Square sold April 22, 1902.

Ground broken for the new building April 11, 1907.

Museum on Copley Square closed May 2, 1909.
New building on the Fenway opened November 15, 1909.